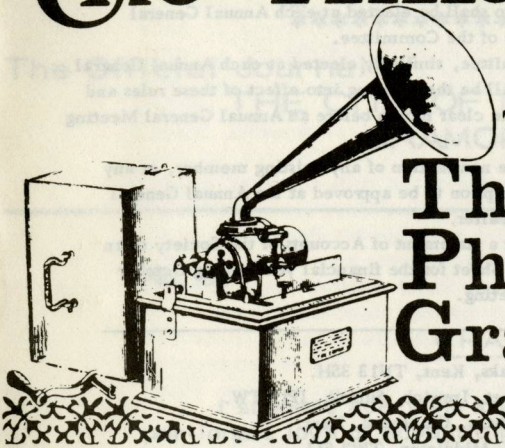
The Hillandale News

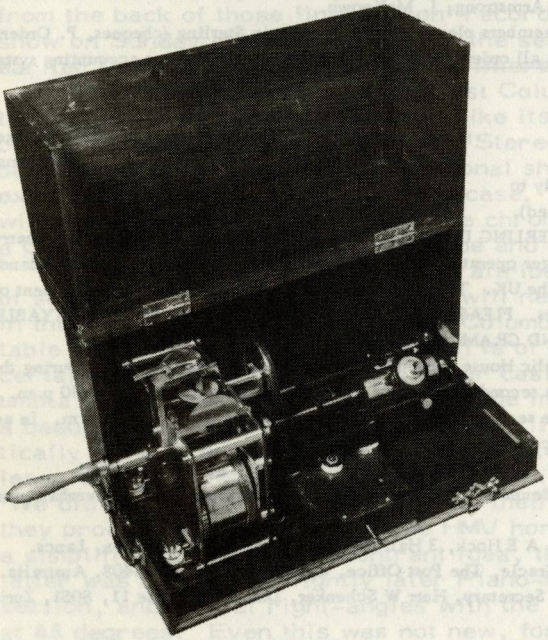


The official journal of the

The City of London Phonograph and Gramophone Society

inaugurated 1919

No. 84 JUNE 1975



The Greenhill motor, patented, according to T.E. Greenhill in Britain in 1891. This is thought to have been the first successful clockwork motor put into production to drive talking machines, and this example is the only one that is known to have survived. The phonograph movement is about 10 years later.

(George Frow photo)

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

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TREASURER'S NOTES : In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

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Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased).	£2.75 per year		

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the UK. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m. In addition, regular meetings are held at the following centres :

HEREFORD Details from the Secretary, D G Watson, 68 Underhill Road, Tupsley, Hereford.

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MEMBERS PLEASE NOTE that all money should now be sent to our NEW TREASURER, B A Williamson, 157 Childwall Valley Road, Liverpool, L15 1LA.

THE HILLANDALE NEWS

The Official Journal of
THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY
(Inaugurated 1919)

No. 84 JUNE 1975

CHAIRMAN'S CHAT

I suppose everyone knows by now that the chairman has a disproportionate love of acoustic gramophones from Hayes, despite the pride with which he announced his first tentative footsteps into electrical reproduction in the last issue, but he has been known to buy machines from other factories and there are several cuckoos in the nest at The Hoo. The latter had it all their own way last weekend. The regular Saturday visit to the friendly local junk-shop produced a Columbia 101, familiar from the back of those 'Inspiration' record sleeves; and a vintage motor show on Sunday came up trumps for the second year running with a much earlier Columbia table grand and an interesting Apollo portable.

The 101 was, probably, the last Columbia table grand offered in this country, in the early thirties; like its immediate predecessors, it boasts a plano-reflex tone-arm and 'Stereoscopic' (i.e. bifurcated) horn, but has a fret in place of the traditional shutters and is notable for the extraordinarily cheap quality of its case. This is of three-ply covered with varnish-stain. The fittings are chromium-plated and the motor is a Garrard 20 - tiny, beautifully made and woefully underpowered.

The early model (I have yet to attribute a name or number to it) is of solid oak, French polished (this will need treating as per instructions in the last H & D) and has a sturdy Columbia motor with a cast-iron turntable and too many gears. The horn is of plywood, but does not, like certain HMV types, double as a motor casing. In the mid-twenties, Columbia used a cast aluminium horn, made in two parts screwed together, a beautiful piece of engineering but not, it seems to me, any match acoustically for the terne-plate horns of the late 1925 HMV models. Nonetheless, Columbia replied to the HMV advertising of the time with the slogan 'We did it two years ago'. Only with their 1927 Viva-tonal machines did they produce a competitor for the HMV horns. Although this is effectively a simplified form of the re-entrant idea, the Columbia equivalent of the latter was really the slightly later Plano-reflex horn, of circular cross section, and bent at right-angles with the outside of the bends sliced off at 45 degrees. Even this was not new, for there had been a device called

a 'Rayflex elbow' on the market in 1913, which had the outside of its bend cut off in a similar fashion but with a double-angled flat instead of a single one. Columbia, of course, also used the idea on all their late tone-arms, which made for compactness if nothing else.

THE GREAT BOTTOMLESS OLD RECORD MYTH EXPLODED OR, "LISTEN TO THE BASS!" (ACOUSTIC STYLE)

Peter G. Adamson

For some time now I have been tinkering about in a desultory way with playing old discs electrically. Readers may remember some notes of mine on the subject, which appeared in "The Talking Machine Review," (February 1974). Although good quality modern electronic record-playing equipment is a decided asset to playing even rather worn Berliner discs, I have often been rather put out by the fact that good quality acoustic equipment tends to have some advantages, which I have assumed to be largely due to a frequency response (i.e. tonal correction) more appropriate to playing old and scratchy discs, than is modern equipment. Note that I have let slip the term "tonal correction": anyone who thinks that playing with filters and tone controls when using electronic equipment is inherently to be considered "cheating", should consider the fact that recording methods (disc, tape, etc.) generally require a complementary playback correction - in the case of modern records, the recorded level of a bass note in the groove is less than that of a higher note to be reproduced at the same volume. Thus a high quality modern magnetic pick-up requires a frequency response (or tonal) correction to be applied in the amplifier in such a way that bass notes are boosted and treble ones cut, according to a well-defined internationally agreed pattern.

In the age of electrically recorded 78's, this agreed recording/playback "characteristic" was often different from that now used for LP's; thus perfectly straightforward playback of even electric 78's on modern apparatus is usually incorrect! So I make no apology for playing with the controls in order to get a better sound by providing a playback characteristic complementary to that of the recording process.

Now it is fairly obvious that acoustic recordings are more or less deficient in bass, and decidedly more deficient at the treble end of the frequency range. Although musical notes rarely go above 4KHz (about the top end of the piano), their harmonics, and also other noises (such as speech sibilants, cymbal clashes, plucked transients, etc.) reach much higher frequencies, in many cases going above the audible range. So, as far as frequency range is concerned, acoustic recordings are dim, thin, raucous, etc. - not to mention their having sometimes horrific distortion. Obviously the primitive recording machines recorded best in the mid-range (about 500Hz - 1000Hz, or one to two octaves above middle C on the piano), with a bass response tailing off below this and falling very sharply around 200 HZ (just below middle C), and at the treble end hardly reaching 2000Hz (nearly three octaves above middle C). When playing these recordings, the listener tends to fill in

low notes by analysing those harmonics which are recorded (at equally spaced intervals equal to the fundamental frequency); and in speech or song, the missing sibilants are "remembered" (it seems that you know the words of a song, you can "hear" them sung in the most adverse conditions of reproduction).

It is not surprising then that I have often come across the claim that at best, acoustic recording has a frequency range of about 150Hz-2KHz, a pitifully small range. I have seen two books quote 164-2088Hz, with unlikely precision reminiscent of some modern equipment specifications!

I have sometimes wondered whether it would be feasible to make some sort of correction for the recorded frequency response. Unfortunately the correction complementary to the sharply falling bass and even more sharply disappearing treble is to boost these extremes - and as there is quite a bit of rumble and a great deal of hiss and scratch to contend with, ordinary bass and treble controls as found on most amplifiers are decidedly inadequate: in fact, to reduce scratch and crackling using a treble tone control can have drastic effects on the reproduced sound, rendering it muffled and emasculated. As I have pointed out before, a sharp treble filter is preferable, as this can leave the wanted mid-range and remove the higher unwanted range of sounds.

I discovered by experiment that quite good results could be obtained from old discs by careful treble filtering and only minimal adjustment of the conventional bass and treble controls (often cutting bass to reduce rumble). I have sent tape recordings produced in this way to various people who all seem very pleased with the results.

Now, recently I came across a rather nice fancy tone control circuit which deals with the full audio range divided into as many frequency bands as required, each able to be boosted or cut individually. A practical limit of 30 bands was suggested, and I decided to build such a unit with 9 bands covering the full range, at intervals of one octave. The controls are sliding knobs (as seen on many modern radios, tape recorders and other "trendy gear"!), which can thus represent graphically (if only roughly) the frequency response of the circuit.

Anyway, for the expenditure of £12 or so, plus several hours' hard work, I produced one of these gadgets, and tried it out.

I decided to start with some acoustic orchestral records, and to arrange the frequency response so that frequencies below 100Hz and above 6kHz were cut severely (to reduce rumble and crackling), and the rest arranged with a peak at 100Hz-200Hz down to a trough at 800Hz-1200Hz (corresponding to the peak of the recording frequency response characteristic) and back up to a smaller peak at 3KHz-6KHz (to restore some of the harmonics).

To my amazement, the orchestra sounded more real than I thought possible with an acoustic disc (not to mention Stroh/tuba modified instrumentation!) There was considerable bass below 200Hz, and on some of the discs real sounds above 3KHz (showing as a "silvery" tinge on the violins). I quickly tried disc after disc: piano, vocal, instrumental, orchestral, - all sounded fuller, smoother, firmer and more realistic. Comparison of the modified with the unmodified "straight" reproduction showed the "old" method to give a thin constricted peaky sound, which I could get used to again quickly enough; but the "new" method was always preferable. I heard the words for the first time on some "hopeless"

Berliner discs; I heard quite realistic sweet piano sounds, reverberation, and bass notes. One of the first discs I tried was a 1909 record of cello accompanied by organ; I actually got some deep bass notes from the organ!

The whole affair was a most gratifying revelation, and it means that I now enjoy listening to these discs for longer stretches at a time - and some discs I can listen to seriously for the first time. Altogether I consider my money and time well spent. I don't think that I am "cheating" or falsifying the reproduction of these old discs; I am merely trying to approximate to a complementary correction of a readily discernible error in the recording process. After all, realism is what sound reproduction is all about.....

Inmates of parlor house in Creede pose with recently invented Gramophone, which was probably emporium's greatest attraction.

SOUTH-EASTERN BRANCH MEETING, MAY 2nd

The new South-Eastern branch held its third meeting on Friday, May 2nd, at the 'Gun' tavern in Croydon. Unfortunately, the delay in printing the April magazine meant that there was no advance publicity for the meeting, and the attendance totalled nine. Among these we welcomed two visitors from the world of vintage radio, Tony Lambely and Gordon Bussey. We await eagerly the latter's book on crystal sets, due for publication later in the year.

The meeting began with discussions on matters phonographic, and then the President gave us a programme of late Blue Amberols on his Idelia machine. This has a mahogany Music Master horn, and gave ample volume for the hall. He also brought along for display two Pathe machines, a Reversible Perfecta (the later type with hinged Orpheus attachment) and the 'O' or Democratic model. Among the cylinders we heard were examples by Mike Speciale's Orchestra, the Georgia Melodians, Fred van Epps, Fisk University Quartette, B.A. Rolfe, G. Doerr and his orchestra and Muriel Pollock.

We were doubly privileged, for this was the first programme given us by George Frow in his new capacity as President, and also, it seems, the first one presented to the Society on an Idelia. The meeting was enjoyed by all present, and our thanks are due to George for bringing along his machines and cylinders, and to Mike Russ for arranging the meeting place. Alas, it seems this hall will not be available in the future, but the Chairman offered to act as host for the June meeting, and we have since heard that Goodwin Ive, of Chipstead, has booked a room in his local cricket pavilion for July.

BILLY WILLIAMS

1877 - 1916

THE MAN IN THE VELVET SUIT

by Sydney H. Carter.

Billy Williams - his real name was William Holt Banks - was born in Melbourne, Australia, in 1877, and after an adventurous life in Australia came to Britain in 1900 where he soon made a name for himself as a light-hearted singer and comedian.

He was of sturdy build, and at all his British stage performances wore a distinctive blue velvet suit, with large flowing tie and spats. Billy became assistant manager of the Marylebone Music Hall, where he also frequently appeared on the stage to help the Show along.

Large crowds gathered to see him - just as they do for the Pop Stars today. His complete ease and the clarity of his voice soon brought a demand from the Edison and Zonophone Companies for recordings, and the first of these was entitled 'John, John put your trousers on' (Edison 13539), which he also composed. This proved an instant success, and was quickly followed by others, which most of us know so well.

I particularly enjoy his rendering of 'Little Willie's Wild Woodbines' (Edison Amberol 12066 and Blue Amberol 23027).

Many of his songs he composed himself or in collaboration with his friend Mr Godfrey. He would not confine his activities to the Edison Company, and from quite early days we find him recording on Zonophone Cinch, Winner and other popular disc records. With Billy, every word rang out strongly and clearly, and he rarely made a mistake. Every song went over with a happy swing which at the end made you say 'I really enjoyed that record, let's hear it again!'

Now he is no longer with us, 'but his memory lingers on' and we can hear his songs and patter as often as we wish on the 130 or so different songs which he recorded on cylinder and disc between July 1907 and October 1914. He also sang many other songs on the Variety Stage which were never recorded.

He diéd in 1916 age 39 of pneumonia (caused by overwork) and is buried at Shoreham-by-Sea, Sussex.

I am including a list of his Edison Cylinder recordings.

BILLY WILLIAMS
RECORDINGS ON EDISON CYLINDER RECORDS

2 MINUTE WAX BRITISH SERIES

13539	13548	13561	13579	13587
13600	13606	13619	13631	13641
13653	13556	13672	13693	13696
13717	13729	13739	13755	13763
13780	13796	13805	13867	13877
13917	13930	13938	13949	13958
13969	14060	14068	14073	14074
14075	14076	14099	14108	14124
14134	14137	14138	14139	14156
14159				

4 MINUTE AMBEROL UNITED STATES SERIES 510 BRITISH SERIES

12056	12066	12107	12127	12139
12149	12153	12169	12180	12310
12322	12329	12330	12331	12332
12349	12350	12351	12352	12393
12405	12421	12427	12438	12448
12464	12473	12478	12499	12516
12526				

BLUE AMBEROL

23010	23015	23024	23027	23042
23058	23070	23078	23088	23099
23113	23124	23133	23146	23153
23161	23191	23202	23219	23236
23248	23252	23266	23279	23289

NEWS FROM SYRACUSE UNIVERSITY

An effort spanning two continents has led to the recovery of the recorded voice of one of South America's early cultural leaders. Work is still going on to obtain an even better recording of the voice of distinguished Colombian philologist Rufino Jose Cuervo, according to Walter L. Welch, director of Syracuse University Audio Archives, who also heads its Thomas Alva Edison Re-recording Laboratory.

Welch was lauded in Instituto Caro y Cuervo Noticias Culturales, the museum publication of Instituto Caro y Cuervo (Bogota, Colombia) for his re-recording work from a cylinder Cuervo recorded in 1902 at the Pathe Freres Phonograph Co. in Paris.

The Cuervo recording was a message to a seriously ill friend, the Colombian poet Belisario Pena (1834-1906), who wanted to hear Cuervo's voice before he died. Cuervo responded with the short recorded greeting in which he expressed his affection and a wish that, when Pena heard his words, he would "be perfectly restored to health and be able to return to your work, especially so that you can publish your poems."

Cuervo, also a grammarian, published many works on language, including "Apuntaciones Criticas al Lenguaje Bogotano," a critical study of the language of Bogota (1867-1872), and Dicionario de Contruccion y Regimen de la Lengua Castellana, a dictionary of the Castilian language (1886-1893).

Besides repairing the damaged cylinder before re-recording Cuervo's message, Welch is restoring the institute's graphophone which plays the unusual five-inch cylinder. Broken parts were machined to match those on an identical graphophone owned by Welch. Participating in the effort were Welch's son-in-law William F. Tiedemann, supervisor of the industrial machine shop at Central Technical High School in Syracuse, one of Tiedemann's second-year students, Alex Cass of Syracuse, and SU student Joel Halpern.

The different samples of Welch's re-recording work have been authenticated in Colombia by the director of the Instituto Caro y Cuervo and by a group of enthusiastic Colombian collaborators who were able to establish the timbre of Cuervo's voice. The Colombian poet Fernando Arbelaez, at the invitation of SU, helped decipher the content of the recording and make the transcription of Cuervo's words. New transcriptions of what is believed to be the oldest document in sound of Colombia's cultural history were made by Dr. Dario Abreau and Francisco Jose Romero, also of Colombia.

"Joaquin Pineros Corpas, honorary member of the institute, brought the cylinder to the United States for re-recording," Welch said. "He was put in contact with me by the department of musical programming of the Organization of American States."

The article in the museum publication, which was Corpas' speech introducing Welch's tape of Cuervo's voice to the museum, was translated by SU professors Julio San Jose and Daniel P. Testa.

"This joining of forces in the event of re-recording a foreign language recording is typical of what goes on," said Welch, who has re-recorded African works for the Columbia University anthropology department's Laura Boulton Collection. "We have the recording of the head of the Armenian Church in America, circa 1900, and are trying to find some-

one who speaks the Armenian high church dialect."

The benefit of re-recording foreign language recordings from old cylinders or discs is that Syracuse University has a copy of the work, providing what Welch describes as "an excellent review of cross-cultural information of the past."

(Editor's Note: For further information contact Walter Welch (315) 423-3477.

BOOK REVIEW

Gramophone Records of the First World War, published by David and Charles (£5.25).

The book will attract the interest, perhaps to the point of purchase of the great majority of gramophiles, but I am surprised at the thought that there may exist outside this small and select group any scope for sale of a book which must be primarily reference in character.

The bald details are that there are 175 pages given to the reproduced catalogue, which is of course without illustrations and oddly undated, although a little research indicates it to be post-December 1918. The remainder, something over half of the book is devoted to 14 catalogue supplements ranging from August 1914 to December 1918. The catalogue supplements take the usual form with reviews of the newly issued records which are hardly unbiased and illustrations of artists which regrettably lack contrast in a good number of cases.

By the standards of the 1970s, the record 'blurbs' are most moderately expressed and on occasion even informative and it is to me the most interesting aspect of the book, to read commercial reviews from a period when the superlative was a rarely used and meaningful expression. I was surprised to read (October 1914) that the Dutch singer, Julia Culp, whose record is announced "...now lives at Zehlendorff, a suburb of Berlin" when I had imagined it a preoccupation of the civilian population to smash the windows of German owned shops and to refuse to buy anything, however vaguely, German. Perhaps the public who could afford to pay from 3/- to £1-0-0 for a record were not the same as those whose patriotic exuberance expressed itself with violence.

There is certainly a marked air of being superior throughout and who could quibble when one reads the great names who are pictured and whose records are announced. Equally there is a detectable condescension toward the popular items which nevertheless creep in more strongly as time moves from the 'Passing Show of 1915' to the 'Castles' and almost finally to a record which has poignancy on one side coupled with futurism on the other (B.992. 'It'll be nice to get back home again' and 'Stick around for the new Jazz Band').

The catalogue is the most confusing I have ever seen, with an obsession for classification, sub-classification and divisions and subdivisions thereof. One may think that the result of all this would be groups of like records but what can you make of page 67 - Concerted Records - Duets, Quartets, etc. followed by a list which includes the 'Haydn Quartets', 'Peerless Quartet', 'American Ragtime Octet', 'Minster

Singers' and the 'Meissner Singers'. Perhaps there is a further insight here into the 1914/8 mind, but it escapes me.

The Catalogue section is to my mind almost exclusively 'reference' albeit confusing, and I feel that the book could have made an interesting chronicle of those artistic years had the compilers substituted for it a further set of contemporary supplements for more popular and cheaper labels. This would have diminished little the reference value, but would have illustrated the broad and continuous spectrum of the music of the period. However, to dwell on lost opportunity is futile, the book is worth having and in these days of inflation the rather high price may soon be overtaken by events.

BARRY WILLIAMSON

CLICKS AND CRACKLES

by 'UBIQUE'

The recently published and publicised book of the HMV Record Catalogues of the Great War period (David & Charles Publications, £5-25), gives the reader a chance to have a leisurely glance through pages that have never been readily available to most. Surely the originals were on coloured paper? Perhaps not; but for me the thing that stands out in these pages is the labelling of the speeds of all the records. We know that speeds of HMV and(G & T) records vary from around 68 to nearly 90 rpm, but in an increasing number of books covering these early recordings, nobody has attempted to give a reason for this great gulf - bay perhaps would be better - and may I suggest that while some recorders from the earlier days are still around, the reason should be established. Artists then were recorded at all speeds, there seems little pattern to follow, except that where the record is turned over for the second part of a piece of music, the same speed is recommended. We used to be reminded constantly by our elders and betters that everyone, or nearly everyone then enjoyed making their own music, and perhaps one is naive to think that everyone, or nearly everyone, must have had an ear cultivated for pitch, and would have clamoured for a consistent turntable speed. It will be asserted that the parlour gramophone wasn't very hot on speed either, and speed testers - if one were available - were strictly mechanical and relied not on domestic current cycles as we do today. But the records often bore the key in which they were intended to be played, so some buyers were given credit for intelligence and a well-tuned ear or a set of tuning forks. One can understand the earliest discs being recorded at a speed to suit the whim of the man in charge of the machine, or to comfortably accommodate the piece of music, but speed standardisation in Great Britain didn't come in until March 1931, when Columbia joined with HMV to form EMI and ceased to record at 80 rpm, though some of the records at that speed survived in the catalogue until the later fifties. Just why were records being made at these odd speeds until after the Great War? Could nobody be bothered to standardise, and could any Member suggest reasons? As a postscript, I will add that a friend of mine has just bought a new Ford and been allocated the number HMV 80!

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There's been a spate of recordings of film sound-tracks on the market for several years now, but these are really a side-product of the vinyl record, and used to exist in only a limited way in those times of short front and back. I must here confess that most of these are not my cup of tea, and the radio stations must wear out quantities of "Sound of Music", "My Fair Lady" and other film extract records, but at the same time there's a lot being made available for the fellow who likes the pre-war film musicals, as well as long extracts of films by Garbo and smaller fry. All this would have been far too indigestible for shellac, which was unaccommodating for longer than five minute spells. There are those people who would want to include those film sound-track discs of the Vitaphone type, but these would require more space to themselves than can be given here; looking back, which film extracts could be bought over the counter by the record collector in the thirties? Hardly anything at all, it was not thought worth trying to cut through the tangle of interested parties and finger-in-the-pie copyright merchants to issue your actual film-star singing off the film you saw last night - apart from Disney material which was issued here from August 1936. The very first piece of music, a complete piece, off a soundtrack was surely "The Warsaw Concerto", issued here in January 1942, (Columbia DX 1062) which in spite of critical reserve and a poor dubbing, became a best seller for years and years, and turns up in the secondhand heaps nearly as often as "Hear My Prayer". Occasionally found in similar heaps are "The Voice of the Stars", an annual issue between 1934 and 1938, and sold in cinema foyers for a cinema charity fund. The numbers of these are MR 1234, VS 2, VS3, VS4 andMR 2722. In my view the first of these is the most interesting, and includes bits of films going back to "All Quiet" and "Sunny Side Up". The commentator of this record is anonymous but may be Edwin Styles. The next three are perhaps the better assembled and the commentator is ummistakeably E.V.H. Emmett of G-B News. The fifth has an amateurish commentary and is badly put together. Vocal artists who want everything their idols ever recorded will find a short (but nasal) excerpt of John McCormack on VS 4. One more film sound-track record comes to mind; that was Columbia FB 2040, extracts from a Will Hay Film "Convict 99", and this was offered a few months before the 1939 War broke out. After that there was very little sound-track material available here until the autumn of 1949 when the MGM record appears, and these embraced chunks of their own and other people's musicals. This is a subject that would bear expanding, and the invitation is always there for some expert in the subject to send in a series of articles.

SOME WORDS FROM THE NEW PRESIDENT

There are not many London Meetings that I don't attend, but I was out of London in March, and while (as it were) "out of the room", I was honoured by being elected President of this Society.

May I take this opportunity to thank those who elected me to this position, one I never dreamed of attaining when I joined the Society.

In the Society's 56 years there have only been two Presidents until recently, both of them very distinguished Edisonians, one a brilliant scientist who, in his spare time, could make his own indestructible

cylinders - I have the box of one - and who was in earlier days a prophet who took his phonograph out for people to hear how Edison cylinders sounded. He was succeeded by a man who spent much of his later life tracing and cataloguing rare cylinders before the threads were broken. I refer of course to Adrian Sykes and 'Gerry' Annand.

What men to follow, what example! I will do all that I can to help in whatever way possible, and thank the Society for electing me third President of this, the senior Phonograph and Gramophone Society.

GEORGE FROW

HMV "Queen Anne" style cabinet gramophone, c. 1920, costing £175. Believed to be one of the earliest HMV gramophones with an electric motor. (George Frow photo)

COMMON ERRORS CONCERNING PHONOGRAPHS

By Henry Seymour

Things are not what they seem. For instance, "White" records are black. And,strange to say, "phonographs" are not phonographs at all. Phonographs are records. *Phone* is from the Greek and means sound, and *grapho*, in the same pedigree, means to write. The word phonograph, therefore, may be correctly defined as a written or engraved sound, and a phonograph is a record, pure and simple. The machine, commonly called the phonograph, is merely an auxiliary mechanism whereby the sound is registered and reproduced. An analogy is to be found in the word photograph. Nobody thinks of confounding the camera with the picture.

All this may appear to the ordinary mortal as being in the highest degree pedantic, but the importance of reforming the terminology of the art will be duly appreciated by the precise person, who is not merely a talking machine himself. And it is not only in these elementary concerns that the need for finer discernment is essential. Take the broader question of sound-reproduction. Given the best and most sensitive reproducer that is possible to be made, and operate it upon a badly-made record. The result will be worse than if an inferior type of reproducer were used. This may read strangely, but it is true. Many persons, having bad machines and bad records, often entertain the stupid opinion that a good reproducer will set matters straight. In this, he or she is sadly mistaken. On the other hand, it will merely aggravate the trouble, because, apart from the machine, the record, with all its screech and scrape and other intrinsic defects, will be reproduced more finely and more emphatically. Thus it is that many good reproducers are often condemned on this very ground, and because the judges, believing themselves competent, are sadly lacking in the all-important power of discrimination.

Another flagrant error entertained by many users of the talking machine is that a machine which runs the larger number of records per winding is necessarily the superior article, and they will readily pay a higher price for the possession of an instrument containing this very doubtful advantage. Machines are really few in number which have springs powerful enough to do the work required of them and the result is a bad reproduction. The actual cause is seldom suspected. It is invariably put down, either to the reproducer, or to the record, when neither of these things are in any way responsible. A strong motor will always give a better reproduction than a weak one, if other points are equal. The same effects that follow from a weak spring will also result from a strong spring if the belt, connecting the mandrel to the motor pulley, is too loose, or if it has oil or grease upon it to weaken its grip. Speaking generally, it is all due to bad governing, or rather, to the failure of the record to revolve regularly, from whatever cause.

Now, the greater the number of records which a given spring will run through with one winding, the smaller will be the power exerted to the mandrel with regard to each record, because the normal power of the spring will be distributed over the whole number by a longer train of wheels. Many otherwise excellent machines which run, say, seven or eight records at a winding, would be infinitely more valuable if they were

geared to run half that number. They would then perform the duty assigned to them in a far more creditable manner.

Another palpable error into which many users of the talking machine fall is that the reproduction of records should be made at precisely 160 revolutions per minute. It is perfectly true, nevertheless, that the reproduction of a good record will be quite spoilt if revolved too quickly or too slowly. The determination of the 160 speed limit by some record manufacturers should only be taken as an approximate average. All vocals are best reproduced at a slightly slower, and mixed instrumentals at a slightly higher speed than that at which they are recorded. Every operator of a machine who has a musical ear will readily admit the advantages to be gained by frequent and delicate manipulations of the speed regulator, even in connection with records made by any one firm. The necessity for this arises from the fact that not only no two men, in recording, but no one man, can actually determine uniform speeds. The speed indicator is a rough-and-ready guide, but it can never be absolutely depended upon. It is affected by too many controlling influences. Let your professional recording expert spend as much time as he pleases in adjusting the recording machine to run at a given speed. When he starts work - when the contact and resistance of the recording tool (and the resistance will be proportional to the depth of cut) takes place, a brake will be applied. The variation may not be great, it is true, but a very little variation sometimes makes an enormous difference in the effect produced.

We have seen that the standard description of the talking machine is wrong. Equally wrong are many of the mechanical standards which have been set in connection with the machine itself. The standard pitch of the feed-screw is wrong, and there will never be perfect recording until it is changed. The standard of diameter of records is also wrong. The standard length of the record is wrong, and everything else has to be correspondingly cramped, just as a Chinese lady's foot has to be dwarfed to fit a standard idea of what constitutes the correct size for a shoe! If the length or the number of verses of a song is too much or too many to be crowded on to a blank measuring four and a half inches, so much the worse for the song. Obviously, there ought to be a law to restrict song writers from inflicting upon us more than one verse and two choruses.

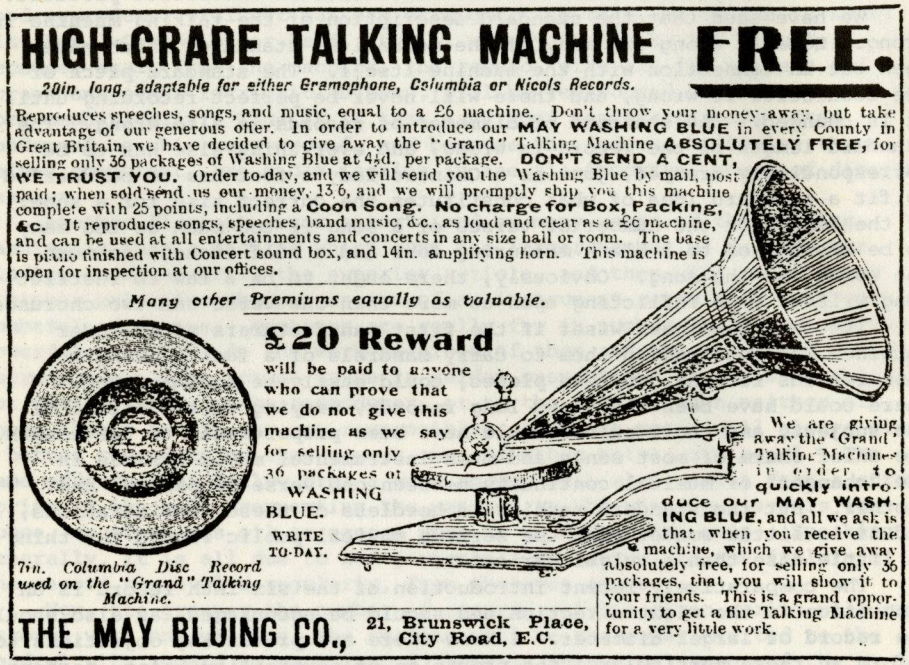
It would have been wiser if the first manufacturers of cylinder machines had constructed them to carry mandrels of a foot in length. Then records forming complete pieces, could easily be accommodated. There could have been short and long records, varying as the extent of the subject, and their prices could have been proportional to the length. The chief charm of most songs and much instrumental music resides in the "changes" or musical continuity between one verse or passage and another. But the standard machine is heedless of these considerations, and it is little wonder that the serious musical public regard the thing as little else than a vulgar caricature.

The comparatively recent introduction of the six-inch record is an innovation in the right direction and should be encouraged, as also should the record of larger diameter. I know there are prevailing objections to reform in these particulars, the provision of portability being, perhaps, the chief. But surely the development of this interesting art is not to be arrested by any such considerations. If we want the talking machine and its paraphernalia at all, we must make room for it. The argument for

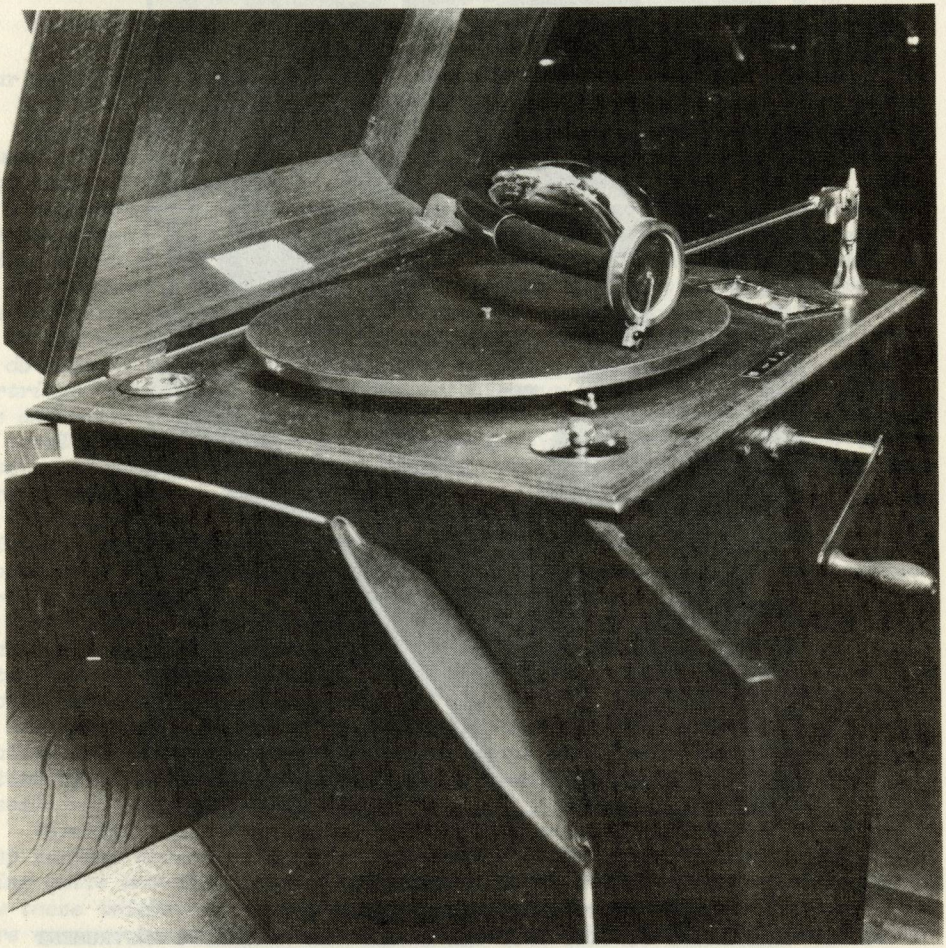
portability might be valid if the results could be reached by other means of smaller compass. The disc form is about the only alternative left, but it can never be seriously contended that the disc form will ever supplant the cylinder by present known means of sound-registration and reproduction. Both forms are admittedly crude, but there are mechanical difficulties in the disc method which are absent in the cylinder, and there is no single element of superiority in the former if the comparison is drawn, as it must be, from the point of view of equality of conditions. It is idle to pit a cylinder of two inches in diameter with a disc five times greater and then claim superiority for the latter. Yet, even in this unequal contest, the result is very doubtful. What would it be if the inequality were reversed?

These considerations indicate the road along which improvement is possible with the present knowledge and means at our command. For manufacturers to ensure commercial success, however, it will be necessary to proceed cautiously, and along the line of least resistance. But that is another matter, which has nothing whatever to do with the art, as such.

(Reproduced from The Talking Machine News of October 1906. By courtesy of Frank Andrews, who mentions that Henry Seymour attended Society meetings in the early years).



Reproduction of advertisement Nov 25 1903.



Edison Bell "Primaphone", first introduced U.K. in 1909.
Note the telescopic tone-arm tube, and the horn panels which fold out and interlock when the doors are opened.

LEAVING HER VOICE BEHIND HER.

SWEET SOUNDS THAT CANNOT DIE: MADAME TETRAZZINI SINGING INTO THE GRAMOPHONE RECORDING INSTRUMENT.

SWEET SOUNDS THAT CANNOT DIE :
MADAME TETRAZZINI SINGING INTO THE GRAMOPHONE RECORDING INSTRUMENT

On December 16 Mme. Tetrazzini sang for Gramophone Records at the Gramophone Company's City Road premises. Mme. Tetrazzini was accompanied by an orchestra of 25 players, conducted by Mr. Percy Pitt. She sang for two hours, and successful records were taken of "Caro nome" from "Rigoletto", the Polacca from "Mignon", the Bell song from "Lakme", and "Ah, fors e lui", from "La Traviata", where she finished on E in alt. The recording instrument was in charge of Mr. William Gaisberg, who has taken records of all the greatest singers of the present day. Within a month's time Madame Tetrazzini's voice will be available in every drawing-room.

CORRESPONDENCE

Computing Laboratory,
St. Andrew's University,
St. Andrew's, Fife.
22nd May 75.

Dear Mr. Brott,

Having read the April 75 issue of Hillandale News with interest (as always), I have a few remarks to make concerning points raised in the magazine.

1. Regarding Mr. Collenette's letter about playing Edison Diamond Discs electrically: I have used a stereo cartridge (Shure M75) quite successfully, using an oversize stylus (.0035" radius); apparently this would be even better with a stylus of .0047" radius tip. Obviously such discs must be played in mono. However, since the records are hill-and-dale, it is the vertical signal not the horizontal, which must be obtained. To do this, I reverse the connections to one channel only of the cartridge: this has the desired effect of cancelling out horizontal signals and retaining only vertical ones, when the two channels are connected in parallel for mono. Even so, the signal on the record is at a very low level, and rumble is a horrific problem, which can only be removed by the correct filtering.

I suspect that Mr. Collenette might have been using a stereo cartridge in mono without reversing the connection to one channel - thus reproducing the horizontal signal (noise only) and cancelling the required vertical signal.

2, "Ubique" on the subject of LPs points out that "we have...better tone quality, better sleeves, stereo..." but doesn't know "why we so often seem to get shorter playing time." He also thinks that 16 rpm should have been exploited more.

Unfortunately, with all recording techniques, playing time and quality are largely incompatible (and always have been - Berliner's recognition of this resulted in a compromise speed of about 75 rpm for his discs).

Firstly, recordings must be cut on a disc at a high enough level to keep surface noise unobtrusive. This used to be made practicable by using quite horrible dynamic compression and limiting of the signal, but now these tricks are used more sparingly. But louder signals require more space - hence less recording time is available. Certainly, much higher recorded levels appear on discs now than used to, even 10 years ago; and the effect of stereo is to cause large signals to take up even more space: the groove, which is V-shaped, must travel up and down as well as laterally, thus varying its width considerably (at the record surface). I have a modern directly-cut-master LP which manages to squeeze in only about 17 minutes per side - but of a very high level and unusually high quality signal.

Secondly, the quality of signal obtainable varies with the linear groove speed, not just the rotational speed. The further towards the centre the groove progresses, the slower its effectively linear speed becomes, given a constant rotational speed. In the 1930s this method of losing quality was ignored for the purposes of getting cheaper playing

time, in the form of records such as Eclipse, Broadcast, etc., which had grooves going very close to the centre - with what distortion! So it is advisable to keep near the edge of the record for quality's sake. Of course, reducing the rotational speed, say to 16 rpm, immediately makes the problem twice as bad. I have heard reasonable quality music from such discs, but I should imagine that reasonable clarity of sound must rely on keeping the speed up. There is the additional problem of low speeds of getting constancy of speed - this problem is demonstrated in the reproduction of cassette tapes where the slow speed is something of an obstacle to steady reproduction.

3. The extract from "High Fidelity Magazine" contributed by Mr. Robson rather interested me, as I am always on the lookout for ideas connected with the "restoration" of 78 rpm discs, as most of my records are pre-1910 and so rather more difficult than most to reproduce "cleanly".

However, I am bound to point out that I am inclined to take the mentioned methods for surface noise reduction with at least a grain of salt. All the methods except the "optical reading" method appear to be quite feasibly performed by straightforward filtering (that phase-inversion method involving the unnecessary and misleading use of a tape-recorder is, surely taking a sledge-hammer to crack a nut!).

"Taking optical readings of recording groove modulation" presumably means effectively playing a record without using a needle, and some advantage may be obtained thereby. However, I have heard a rumour that Deutsche Grammophon have experimented with optical smoothing of record modulation - presumably by drawing-in the "correct" groove movement by hand on a very large photograph of the recording! If their boxed set of orchestral re-issues from 1913-1932 "The Early Days" is an indication of the results of this method, then it should be avoided (the recordings in this set are remarkably muddy and dull).

So, altogether I am rather sceptical of the methods as outlined in the "High Fidelity Magazine" clipping.

More hopeful, I feel, are experiments I have heard about, involving computerised extraction of "wanted" signals from a noisy background, and simple automatic detection and cancellation of crackles, etc.

I don't see why, in the rather distant future, it shouldn't be possible to extract the signals from the recordings in such a way that a reconstruction can be made of something like the original sound. After all, we are not listening to recordings of completely unknown sounds, and we use our intelligence to perform a certain amount of reconstruction anyway; with advancing technology, it might become feasible to apply the same (or similar) intelligent lines of thought to an automated synthesis of sound from clues provided by the physical record.

It is now possible to buy the principal components for an electronic calculator for less than £10, and a virtually complete computer circuit (quite pocket-sized!) for £300-£400. One day there will certainly be available computer processors so small and cheap that very complex processing will become feasible for quite ordinary activities - such as playing old records! When that day comes, I hope I shall be able to take advantage of the new methods, though doubtless I shall still occasionally be playing Berliners on a trademark gramophone.....

With best wishes,

Yours sincerely,

Peter G. Adamson.

MONTHLY MEETING REPORTS OF THE CITY OF LONDON PHONOGRAPH SOCIETY DURING THE NINTH YEAR OF THE SOCIETY'S EXISTENCE, MAY 1927 to APRIL, 1928.

May 18th, 1927.

Our 8th Annual General Meeting was held at the Food Reform Restaurant, Furnival St. on May 18th, with Mr. Norton in the chair.

The Treasurer's report, which was read and adopted, showed a balance of £4.13s.4½d. besides a considerable asset to the Society in the form of 123 Blue Amberol cylinders in the library.

All the officers of the Society were re-elected, with the exception of Mr. C.R.W. Miles, who tendered his resignation from the committee.

Mr. Clarke's suggestion that a Technical Committee of three members be formed to deal with matters connected with the scientific side of our hobby was agreed to after an interesting discussion.

After the interval Mr. Norton gave us a demonstration of some interesting Amberols including "Raymond Overture" (1919), Vocal Airs from "The Geisha" (1740), "Premier Polka" (2111), "La Danseuse - Intermezzo" (4035).

Included in the programme were also two excellent operatic records, "Voi lo sapete" - "Cavalleria Rusticana" by Marguerite Sylva (28183), and "Benediction des Poignards" - "Les Huguenots" by Georges Duliere (27105).

During the evening, Mr. Burnell played a number of new records from the Blue Amberol lists. Sousa's Band was heard in "Washington Post" and "High School Cadets" marches, (5301), Olly Oakley in a banjo solo entitled "Sweet Jasmine", (5300), whilst Sir Harry Lauder gave us an Irish song "The Blarney Stone" (5302).

Mr. J.T. Wilkins, Burns Road, S.W.11, will be pleased to send full particulars to any cylinder enthusiast living in the London District. The subscription is only 5/- per annum, and there is an extensive library of first class titles.

Our next meeting will be on June 15th.

Felix Sykes - Recording Secretary.

If there was a June 1927 report, it was not published in the "Gramophone & Talking Machine News", nor in "Sound Wave", the two periodicals which published various Society's reports.

July 1927.

Mr. Wilkins demonstrated a number of Blue Amberols at our July meeting.

The first part of the programme was entirely devoted to grand opera Amberol records and included such artists as Marguerite Sylva, Maria Labia, Bonci, Paul Althouse, Carlo Albani, Carlo Galeffi, and Ernest Caronna.

After the interval a number of interesting instrumental selections were played. Included in the programme were several new records by Victor Herbert's Orchestra, Sousa's Band and Sir Harry Lauder.

Victor Herbert's Orchestra was heard in "Badinage" (5288) and "Old Dutch" Selections (5319); "Elfentanz" valse - Sousa's Band (5232) was enthusiastically received by the audience, whilst Sir Harry Lauder was heard at his best in "Same as his Father did before Him" (5287). The Eastern Anthem, "As it Began to Dawn" (5320) deserves special mention for its attractive arrangement and splendid recording.

It should be mentioned that Mr. Dowse's tension reproducer was used and proved to be thoroughly satisfactory.

Felix Sykes, Recording Secretary.

Report of any August 1927 meeting remains untraced.

September 1927.

An interesting meeting took the form of a phonograph recital given by Mr. Maskell, who used his spring tension reproducer fitted with a copper diaphragm.

The programme, which was of a varied character, opened with the "Slavonic Rhapsody", brilliantly played by Sousa's Band (5363). Included in the programme may be mentioned "Lucia" - "Fra poco a me recovero" (A. Salvemschi) (22542); Schubert's "Am Meer" (26102); "Inflamatus" from "Stabat Mater", Gustav Heim (2183); "Sunlight" waltz-song - Marie Kaiser (2166); "Gloria" from Mozart's XIIth Mass (1898); and "Hungarian March" from Berlioz' "Faust" - Garde Republicaine Band (27040).

The recital fittingly terminated with a record of "The Vacant Chair" our of respect to the late Mr. Burnell.

October 1927.

Mr. Wilkins demonstrated a number of interesting Blue Amberols at our October meeting. These included "Dragons de Villars" overture, Garde Republicaine Band (27089); Tosti's "Venetian Song" (1640); "For This", Charles Harrison (1546); Pinsuti's "Goodnight Beloved" (1548); "Der Tambour der Garde", overture (2014); "O kehr zuruck", "Tannhäuser", F. Egenieff (28154); "Cielo e Mar", "La Gioconda", Carlo Albani (28116); and "Vulcan's Song", "Philemo et Baucis", T. Foster Why.

Mr. Maskell demonstrated a number of New Blue Amberols during the evening. These included two selections by Victor Herbert and his Orchestra, "The Tattooed Man" (5350) and Ballet Music from "Mlle. Modiste" (5376), both composed by the conductor.

The great Sir Harry Lauder was next heard in two songs entitled "Jean McNeil" (5364) and "Bonnie Leezie Lindsay" (5380).

Next month we shall hold our Jubilee Night to celebrate the fiftieth anniversary of Edison's great invention, and this will take the form of a "Home Recording Night", arranged by Mr. R.H. Clarke. Every Phonograph enthusiast should make an effort to attend this important meeting.

Felix Sykes, Recording Secretary.

I have been unable to find any reports of the Society's meetings for the remainder of their ninth year's activities, viz: November 1927 to April 1928. (Researched by Frank Andrews, 17th May, 1975).

BITS AND PIECES
From Frank Andrews

March 27th 1901. Phonograph Cylinders.

Shepherd's Phono Cream removes all impressions from records, saving all trouble and mess of shaving them. Records made into perfect blanks in 2 minutes; it has no smell and is non-poisonous, and it is absolutely harmless, cylinders shaved with this preparation may be used as many times

as you like the same evening. Of Dealers everywhere, or post free, 1/-.
Shepherd's, High Cross, Tottenham, and Shepherd's Studios, Southend-on-Sea, Essex.

March 27th, 1901. Lightning Record Eraser.
Old and Damaged Records cleaned in 2 minutes and Ready for immediate use. 30 Records can be obtained from one cylinder with the use of this solution with greatly improved tone, sufficient in each bottle for 50 records. Price 1/-, Davies, 25 Deburgh St. Cardiff, Glam.

Dec. 1904.
"It was, I believe, the result of a conversation I had at Menlo Park in 1877 with Mr. Edison on the theory of the telephone that led him to discover the phonograph", said Sir William Preece, to "Tit Bits". With characteristic kindness, Mr. Edison sent me one of the first instruments he made, and I showed it and explained it to the members of the Royal Society who were assembled at one of the meetings in 1878. In order to demonstrate how it would talk back, I spoke into it. I said, "I am the Phonograph, I am a very funny fellow, I can talk, I can laugh, I can sing." Then I talked, laughed and sang into the machine.
When the reproducer was put on to give back the record everything came out clearly and loudly, but with a "Punch"-like effect, peculiar to early Phonographs.
Immediately in front of me at the meeting were two very distinguished dignitaries of the Church, whose names I do not remember at the moment. When the Phonograph finished speaking one of these gentlemen turned to the other, and in a loud voice exclaimed, "What a disgraceful thing it is that the Royal Society should encourage these ventriloquists!"

Mar. 4th, 1905. Get a Phonograph!
Wouldn't you like a Phonograph absolutely Free? The Phonograph is the most wonderful invention of the age. It enables you to hear all the latest songs, selections from the best bands, sermons and speeches delivered months before, indeed the pleasure derived is altogether inestimable. Children and grown-ups alike delight in hearing their favourite tunes, rendered at will on the Phonograph - and you can Have One Free - not a cheap machine, but a well made, high class instrument. "The Imperial", equal to those sold at 20/-.
We make this offer for a limited time only - Send us 12/9d. for a Dozen Gold Moulded Records and we will give you the Phonograph, and pack it free of charge. - Grasp this opportunity before it closes. Send today - Now, Morton & Co. 19 Highbury Place, London, N.

Jan. 6th, 1905. FREE.
25 coupons posted this week to first applicants enclosing stamped directed envelope, entitling them to receive a magnificent 50/- "Chorister" disc talking machine at half price, viz: 25/-, also two unbreakable patent disc records and 200 best needles free. These coupons also entitle each customer to a 5/- "Marvel" fountain pen, free.
Panting, 14 Western Elms, Reading.

COLUMBIA RECORDS RESEARCH 9,000 SERIES

As the result of appeals made through the media of Hillandale News and fellow member, Ernie Bayly's "Talking Machine Review", the required number of master numbers to complete our listing of the above series of records has been considerably diminished. I would here like to thank the following who responded directly from the Hillandale News appeal. Members. M. Robson, E.B. Levin, Ian Cosens and our new President George Frow. You are doing a good job, lads!

For the last time I appeal again for the matrices from the following 12" diameter, double sided, dark blue and gold labelled records in the Columbia 9,000 series.

9357, 9358, 9359, Bratza.
9059, B.B.C. Wireless Symphony Orchestra.
9625/6/7, Casadesus.
9141, 9156, 9203, 9359, Catterall, violin & quartette.
9374, Circolo Mandolinistico.
9189, B. Cochrane.
Community Singing on 9182.
9043, Court S.O./ Traviata.
9138, Ketelbey pieces.
9070, 9097, 9248, E. Coyle.
9750, Eastbourne Municipal Orchestra.
9208, Garde Republicaine Band.
9030, 9032, Geiger Viennese Orchestra.
9077, Gordon, violin.
9041, 9124, 9202, 9272, 9385, 9424, Grenadier Guards Band.
9099, Gleneagles/ H. Hall.
9380, M. Hershman.
9060, C. Herwin.
9031, 9044, 9127, 9276, 9587, Wm. Heseltine.
9377/8/9, H. Fenigstein.
9456/7, London Jewish Male Voice Choir.
9254/5/6/7, Roitman.
9453, 9548, Sirota.
9118, Non-Conform. Ch. Un.
9465/6, Parker/Christian Science Hymns.
9315/6/7, St. Marylebone Parish Church Choir.
9313, Westbourne Choir, Glasgow.
9139, Raybould.
9588, Rex Palmer.
9026, Jordan.
9709, Johnson.
9345, Kedroff Quartette.
9413, London Noises.
9188, 9711, Lowry, piano.
9300/1, 9758, Q. MacLean, organ.
9361, Murdoch, piano.
9014, Nat. M.B./Ketelbey.
9263, Nat. Un. School Orchestra.
9702/3, Marouf, ballet music.
9545, Menorah Symphony Orchestra.

9096, 9107, 9158, 9209, 9507, W.H. Squire Cel. Octet.
9158, Sala.
9884, Walton, org.
Humphreys/Pattman, orgs. on 9164.
9159, Sheffield Choir.
9606, Scala, Milan Chr.
9611, Vienna Schubertsbund.
SHOW SELECTIONS :
"Kid Boots" on 9089.
"Dollar Princess" on 9033.
"Patricia" on 9034.
"Dear Little Billie" on 9053.
"Hearts and Diamonds" on 9055.
"Peggy Ann" on 9266.
"That's a Good Girl" on 9462.
"This Year of Grace" on 9467.
"Castles in the Air" on 9191.
"Blue Train" on 9223.
9107, W.H. Squire.
9121, Highland Military Band.
9624, B.B.C. Concert Band/ J. Payne.

Completely "Blank Entries" remain against numbers 9151/2/3, 9269, 9993/4/5, 9660/1/2, 9708, 9710, 9720, and 9898/9.

Any assistance given will be gratefully received by F. Andrews, 46, Aboyne Road, N.W.10.

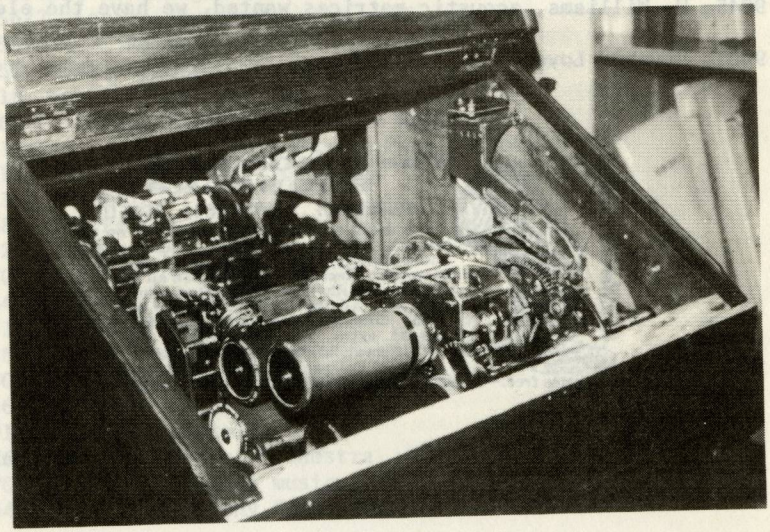
I know that two of the discs mentioned above are in members' hands! 9059, Elgar's Empire March - R.T. please? and 9750, Eastbourne Municipal Orchestra, T.S. please?

9045, H. Williams, acoustic matrices wanted, we have the electrics!

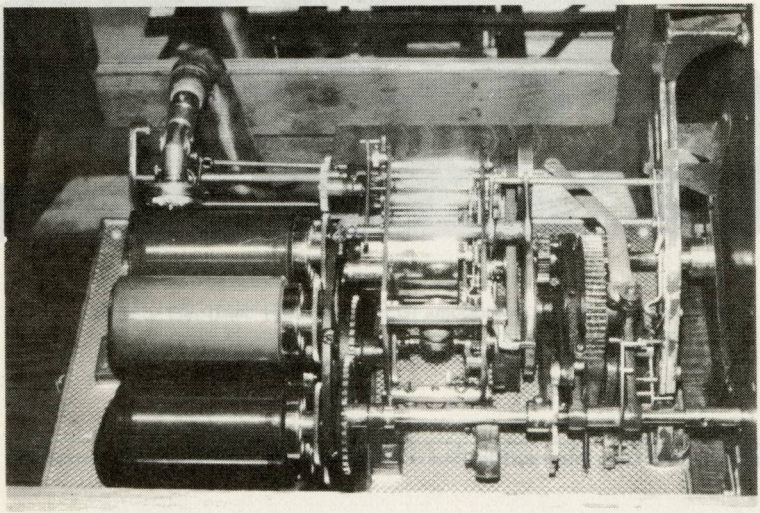
9401, "Lumber Love".

The Regina Hexaphone was introduced in 1908 to play the new four-minute cylinders, and probably the last of the cylinder coin-machines. It's horn was wooden and gave results comparable to the Edison cygnet horn.

From Toru Funahashi, Osaka, Japan.




(R.C.A.)
PHOTOPHONE



THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, 148 Nether Street, West Finchley, London, N3 1PG, to whom all articles should be sent, and P.H. Curry, "Brockhurst", The Grange, St. Peter Port, Guernsey, Channel Islands, to whom all advertisements should be sent.

Printed by RPD Litho Printers, High Street Shopping Centre, Gorleston, Gt. Yarmouth